

WORSHIP SONGS

for the

Sunday School and Home

With Suitable Piano Numbers
for Various uses.

By

Mrs. Crosby Adams

For Primaries

★ For Beginners

Price 1.00

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CLAYTON F. SUMMY CO.

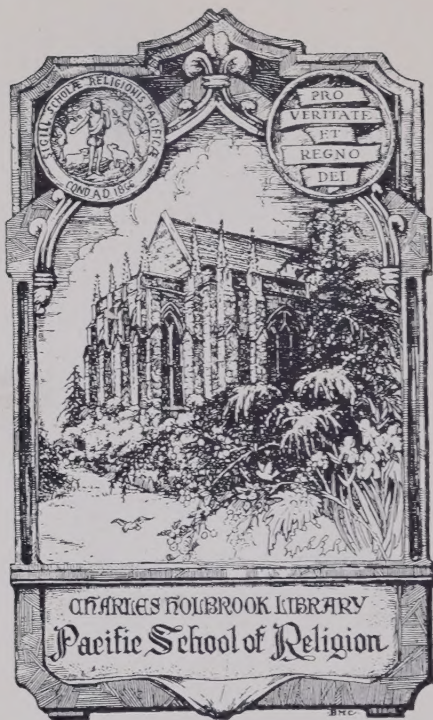
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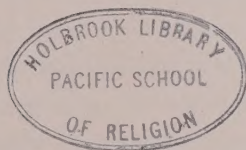
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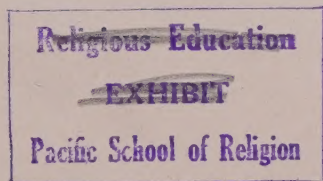
Mrs. Crosby Adams



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Chicago
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I wish to pay a tribute to one who was greatly interested in the preparation of this book, in fact the one who first asked me to undertake this commission, Miss Ida Womack, who has not lived to see her wish fulfilled.

Grateful acknowledgement, also, is here given to those indefatigable workers for worthy Sunday School music, who have, by their constant and untiring interest, been a great inspiration to me in the undertaking of this volume, Mrs. Mary Howe Rogers, Mrs. Charles Van Noppen, Miss Minnie E. Kennedy, Miss Willette A. Allen, Miss Elizabeth Mc E. Shields and Dr. Luther A. Weigle.

Mrs. Crosby Adams

Foreword

It has been a rare pleasure to prepare this music book for the children. All along the years it has been a dream of mine some day to do this very thing. But not until a definite commission came, was the task finally undertaken.

At no time in the world's history has the need of a fine standard of music been more imperative than now, for much that is unworthy has gained ground. Especially is this true of Sunday School music, a lamentable condition indeed.

Two recent articles claim a word in this connection, and are herewith quoted.

It was a bad day for music and musical education in this country when Sunday School leaders, in their desire to make the Sunday School more popular, introduced the so-called popular music. The trouble with much of this music is that it is too popular. Children are natural music lovers; their tastes are unformed. Therefore their standards of music are formed largely by the music they learn in church and common school.

Why are they given cheap music when there is a vast collection of literature which, in both music and words would rightly minister to both their artistic and religious natures? Fortunately the churches are asking themselves this question, and to ask it seriously is the first step towards better music for the Sunday School.

From another source we read: Music opens the door to the spiritual world as nothing else can do. If children are given the best, they will not want anything else. The love of it will grow with them, and as their minds expand and open up, they will grasp with pleasure, and later with gratitude, the great truths that good music has for those who are eager for its message. And nowhere do we need the best more than in our churches and Sunday Schools.

Music does not fall under any denominational lines. It is for all alike who crave its cultivating, uplifting and stimulating influence. This book has no creedal boundaries, but is designed for all who wish to present to children, music that is suited to their comprehension, yet music that will, at the same time, help to establish standards.

We come, then, to the next most important point -The interpretation of this music. Let it be sung with soft pleasing quality of tone, with that "chime of children's voices" that comes only when they sing with easy, unforced tones, with sweetness, but never loudly. All over this country are to be found voices that were ruined in early childhood by being forced. "Sing loud," has been the demand of thoughtless leaders. This should never be. And an awakening is needed all along the line to guard against this untold damage to the tender vocal cords. One cannot stress this point emphatically enough.

Again, music should be played with a beautiful tone-quality and the instrument should be always in tune. The tuner should be required to use what is termed "International pitch."

And to really interpret the music, presupposes that the one who essays it should not lightly regard this service. True interpretation calls for a fidelity to the text, a fine legato and singing touch, an artistic use of the pedal, a natural feeling for rhythm, a correct estimate of the tempi-to name just a few of the outstanding requirements. In a word, the young music student or player of extended experience who officiates as pianist for any Sunday School work cannot do less than her best in this important post as accompanist. There will always be found among the child-listeners one or more whose soul is touched by the sheer beauty of music, and who misses something if that music is not truly expressed. I recall an instance of a player who did not bring to her work a desire to do it worthily, but stumbled along, putting in any harmony that came to her mind, rather than take the trouble to study the musical text, as written by the composer. One of her hearers, a little boy, stood it as long as he could, and then exclaimed "There, you've gone and mussed it all up again!"

If, therefore, one is to give the music its due, one must not fail to prepare the work in advance so as to truly voice the composer's message. It is of the utmost importance that the one who enters upon this high privilege of directing the music of the hour should approach the task in a true and reverent manner. I would that all the music teachers in the land might enter sympathetically into such preparation for the students under their care. Then would come about far more artistic results all along the line and a race of young players enter upon a finer appreciation of the art of playing Church and Sunday School music worthily.

It is hoped that the material gathered in this book will meet the general and special needs of the hosts of teachers searching for suitable songs and piano pieces.

This little volume goes forth to help refine the taste of the child, to inspire him to deeper reverence, and to minister as far as possible to the needs of his musical nature during some of the most important formative years of his life.

WORSHIP SONGS FOR BEGINNERS

Good Morning

GRACE WILBUR CONANT

Good morn-ing! Good morn-ing! We sing to all
To you, and you, } Good morn-ing!

From "The Children's Year." Used by permission of Milton Bradley Co., and of Grace Wilbur Conant.

We're Glad to Say Good Morning

Kindergarten Review, 1909

GRACE WILBUR CONANT

Good morn-ing! Good morn-ing! We're glad to say good morn-ing; This

hap - py day, we'll work and play, But first we'll say good morn - ing.

poco rit.

From "The Children's Year." Used by permission of Milton Bradley Co., and of Grace Wilbur Conant.

A Birthday Wish

IRENA FOREMAN WILLIAMS

Mrs. CROSBY ADAMS

* () glad years you've trav-eled through Hap - py birth - day, God bless you.

* The number of birthdays can be used to suit the occasion.

A Happy Birthday Song⁶

IRENA FOREMAN WILLIAMS

Mrs. CROSBY ADAMS

Brightly

We sing "A hap - py birth-day!" Dear, God bless you now and through the year.

This musical score is for the song 'A Happy Birthday Song'. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 6/8. The melody is simple and cheerful, with a repeat sign at the end. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the voice.

Welcome Song

IRENA FOREMAN WILLIAMS

At the close of a
visitor's call

Mrs. CROSBY ADAMS

With movement

The sun - flower turn - ing to the Sun Says "Thank you!" for his

This is the first system of the 'Welcome Song'. The key signature has two flats (Bb, Eb), and the time signature is 6/8. The melody is gentle and flowing. The piano accompaniment includes a 'cresc.' (crescendo) marking, indicating a gradual increase in volume.

smile We chil - dren turn and thank you, too, We're glad you've staid a -

This is the second system of the 'Welcome Song'. It continues the melody and accompaniment from the first system. The piano part features sustained chords and moving lines in both hands.

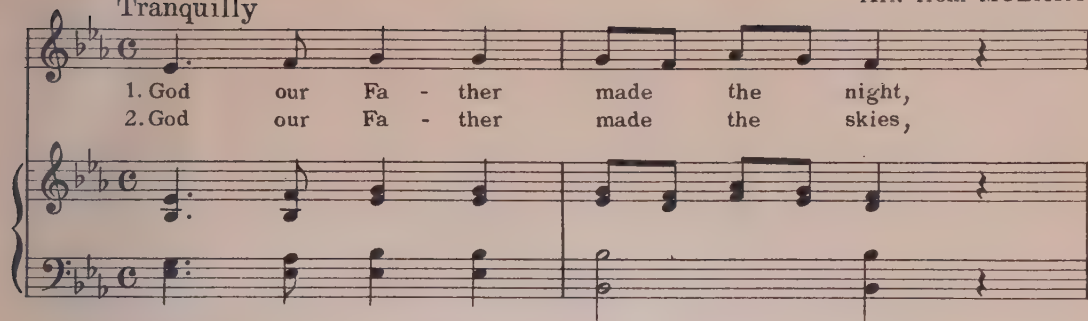
while We're glad you've staid a - while.

This is the third system of the 'Welcome Song'. It concludes the piece with a final chord. The piano part includes a 'f' (forte) marking, indicating a strong or loud dynamic.

God's Love⁷

Tranquilly

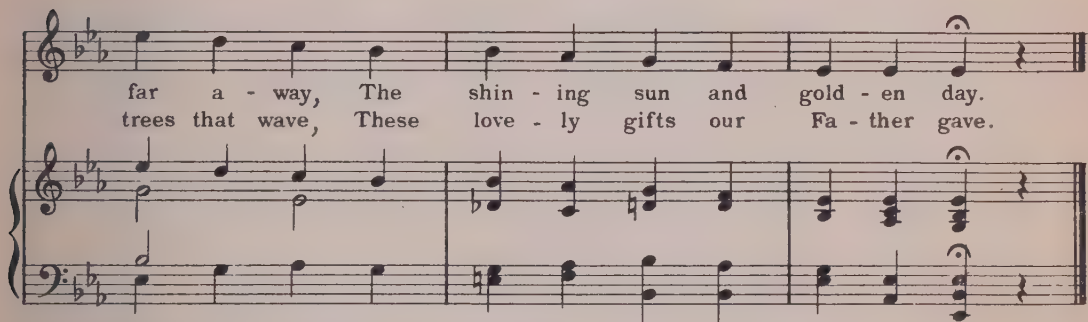
Arr. from MOZART



1. God our Fa - ther made the night,
2. God our Fa - ther made the skies,



Made the moon, and stars so bright, All the clouds far
Bees and birds, and but - ter - flies, Ti - ny flow'rs and



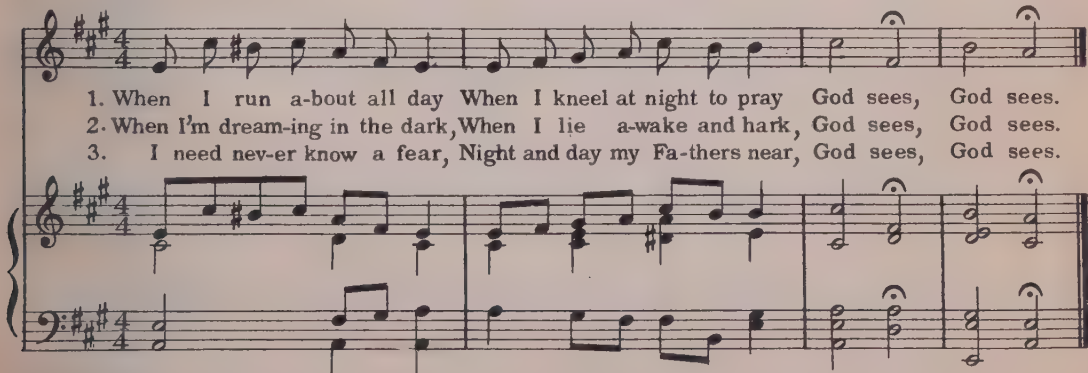
far a - way, The shin - ing sun and gold - en day.
trees that wave, These love - ly gifts our Fa - ther gave.

From "Song Stories for the Kindergarten," By permission.

Night and Day

MARY MAPES DODGE

FANNY B. EARLE



1. When I run a-bout all day When I kneel at night to pray God sees, God sees.
2. When I'm dream-ing in the dark, When I lie a-wake and hark, God sees, God sees.
3. I need nev-er know a fear, Night and day my Fa-thers near, God sees, God sees.

By permission.

8 Away in a Manger

MARTIN LUTHER

Mrs. CROSBY ADAMS

1. A - way in a man-ger, No crib for His bed, The lit - tle Lord
2. The cat - tle are low - ing The poor ba - by wakes, But lit - tle Lord

Je - sus laid down His sweet head; The stars in the sky, Looked
Je - sus, no cry - ing He makes I love Thee Lord Je - sus, Look

down where He lay The lit - tle Lord Je - sus a sleep on the hay.
down from the sky, And stay by my cra - dle to watch lul - la - by.

By permission of the composer.

Christmas Night

PATTY S. HILL

MILDRED J. HILL

Reverently

1. Once with-in a low - ly sta - ble, Where the sheep and ox - en lay, A
2. God sent us this lov - ing ba - by, From his home in heav'n a - bove,

lov - ing moth - er laid her ba - by, In a man - ger fill'd with hay,
He came down to show all peo - ple, How to help and how to love,

Ma - ry was the Moth - er there, And the Christ that ba - by fair.
This is why the an - gels bright, Sang for joy that Christ - mas night.

From "Song Stories for the Kindergarten." By permission.

The Christmas Child

EDITH HOPE KINNEY

Mrs. CROSBY ADAMS

1. { On Christ - mas day, on Christ - mas day, } Ó Je - sus kind and mild, We
or { On this glad day, on this glad day, }

lit - tle chil - dren look to Thee Who wast a lit - tle child.

2. ★ On Christmas day, on Christmas day,
O Jesus kind and mild
We little children sing to Thee
Who wast { the Christmas } Child!
{ a lit - tle }

From "Christmas-time Songs and Carols" by permission.

10
Pussy Willow

Gracefully

ELLA HARRISON

mf Pus-sy Wil-low, Pus-sy Wil-low With your soft warm coat of gray *mp* Pus-sy

Wil-low, Pus-sy Wil-low, Has the Spring-time come to stay?

By permission.

Raindrops

An Antiphonal Song.

Words & Music by
J. R. MURRAY

Question

Rain - drops! Rain - drops! Gent - ly fall - ing from the sky,

Answer

Tell me, tell me, Why you leave your home on high! We

come to make the grass-es grow; We come to make the flow-ers blow, We

come be-cause He wants it so, Our Fa-ther in the heav'ns.

From "Little Pilgrim Songs," Bigelow and Main New York. Issued 1883.

A Spring Thought

IRENA FOREMAN WILLIAMS

Mrs. CROSBY ADAMS

Nest - ing birds in ev - 'ry tree Sing their song of thanks to Thee

Ti - ny brown seeds un - der ground Grow to sweet-ness all a - round.

This musical score is for a song. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is simple and follows the lyrics.

Nature's Easter Story

Reverently

MILDRED J. HILL

1. The seeds and flow'rs are sleep - ing sound, 'Till East - er time, 'Till
 2. The sing - ing birds come back a - gain, At East - er time, At
 3. The but - ter - flies and moths a - rise, At East - er time, At

This musical score is for the first verse of the song. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is simple and follows the lyrics.

East - er time, And then they rise a - bove the ground, At hap - py East - er
 East - er time, The lit - tle streams are wak - ing then, At hap - py East - er
 East - er time, And spread their wings in glad sur - prise, At hap - py East - er

This musical score is for the second verse of the song. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is simple and follows the lyrics.

time, And as they rise from sleep they say, That we shall wake some day.
 time, And as they sing with joy they say, That we shall wake some day.
 time, And as they rise they seem to say, That we shall rise some day.

This musical score is for the third verse of the song. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is simple and follows the lyrics.

From "Song Stories for the Kindergarten" by permission.

Easter¹² Carol

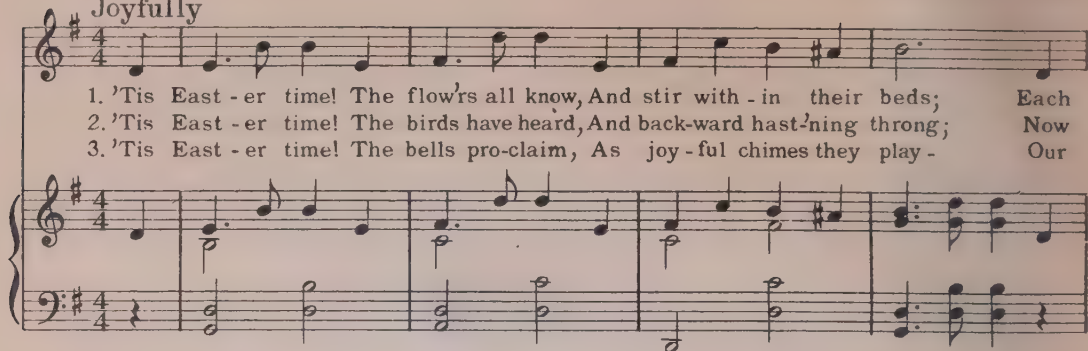
Words by

EDITH HOPE KINNEY

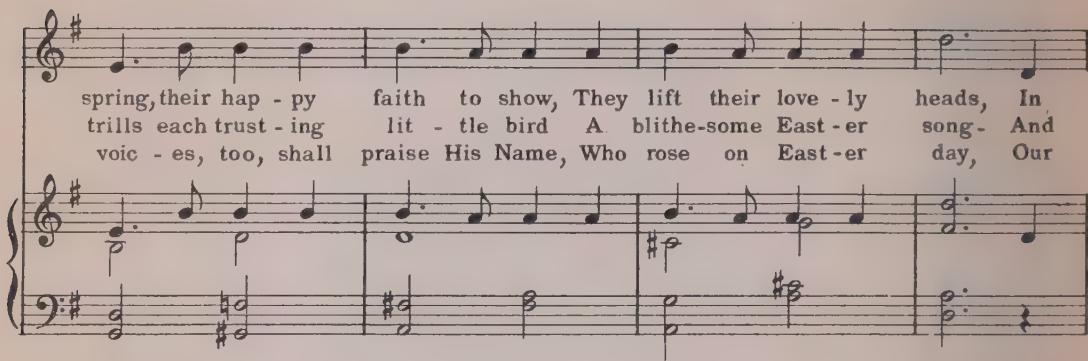
Music by

Mrs. CROSBY ADAMS

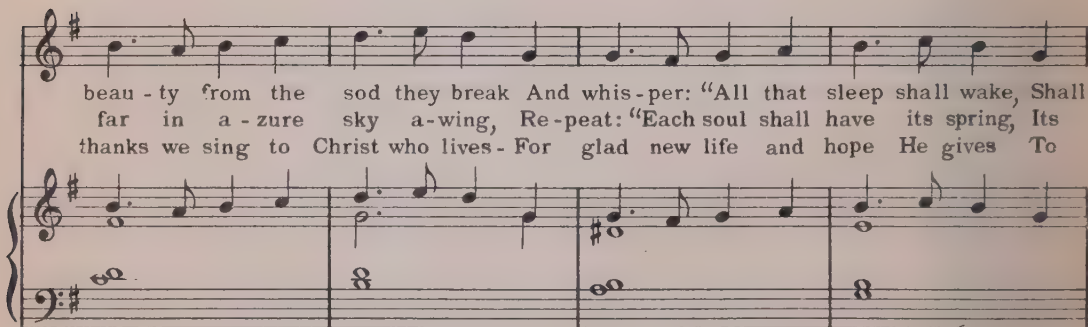
Joyfully



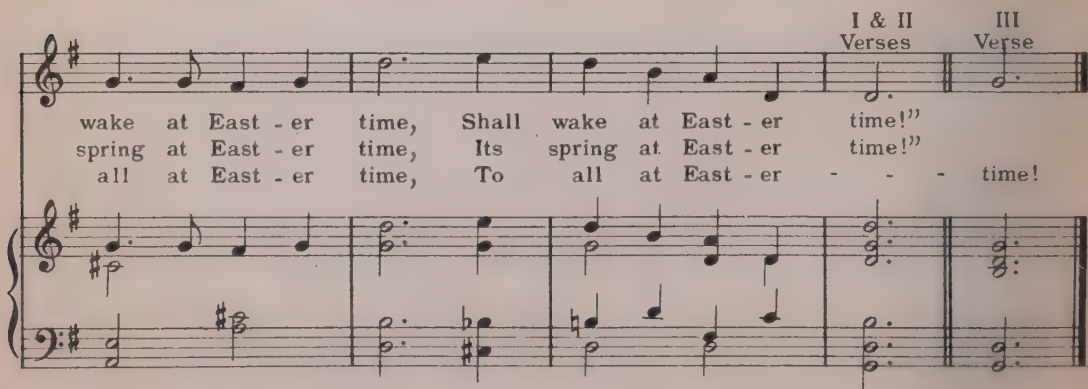
1. 'Tis East - er time! The flow'rs all know, And stir with - in their beds; Each
 2. 'Tis East - er time! The birds have heard, And back-ward hast'ning throng; Now
 3. 'Tis East - er time! The bells pro-claim, As joy-ful chimes they play - Our



spring, their hap - py faith to show, They lift their love - ly heads, In
 trills each trust - ing lit - tle bird A blithe-some East - er song - And
 voic - es, too, shall praise His Name, Who rose on East - er day, Our



beau - ty from the sod they break And whis - per: "All that sleep shall wake, Shall
 far in a - zure sky a - wing, Re - peat: "Each soul shall have its spring, Its
 thanks we sing to Christ who lives - For glad new life and hope He gives To



I & II Verses III Verse
 wake at East - er time, Shall wake at East - er time!"
 spring at East - er time, Its spring at East - er time!"
 all at East - er time, To all at East - er - - - time!

13
Song of the Sea

ALICE C. D. RILEY

Mrs. CROSBY ADAMS

Sea-shell, mur-mur-ing in my ear, Songs of the wide, wide sea,
Lean to its lip and you shall hear The sto - ry it tells to me.

This musical score is for the song 'Song of the Sea'. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 6/8. The score consists of two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The piano accompaniment is written for both hands, with some chords and single notes. The lyrics are written below the vocal line.

From "The Very First Lessons at the Piano" by permission.

Cradle Roll Song

Andantino, Tenderly not hurried

Arranged from REINECKE

Sleep, ba - by sleep, Soft - ly re - pose;
Sleep, ba - by sleep, Your lit - tle eye - lids close.

mp
Very legato
pp

This musical score is for the song 'Cradle Roll Song'. It is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score consists of two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The piano accompaniment is written for both hands, with some chords and single notes. The lyrics are written below the vocal line. The tempo is marked 'Andantino, Tenderly not hurried'. The dynamics are marked 'mp' (mezzo-piano) and 'pp' (pianissimo).

Baptismal Response or Cradle Roll Song

14

Words from the Bible

Mrs. CROSBY ADAMS

To be sung to the children

And they brought young chil-dren to Him, And He took them up in - to His

arms and blessed them say - ing "Suf - fer lit - tle chil - dren to

Come un - to Me, and for - bid them not, and for - bid them not, for of

such is the king - dom of heav - en." A - men, A - men.

The Sunshine Fairies¹⁵

CARL C. RODEN

Mrs. CROSBY ADAMS

Brightly

1. Have you seen the Sun-shine Fair-ies Peep-ing out at you?
2. Blow a soap and wa-ter bub-ble, Toss it in the air,

This system contains the first two lines of the song. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/8 time signature. Below the melody are piano accompaniment staves in treble and bass clefs. The lyrics are written below the vocal line.

Red and Or-ange, Green and Yel-low, Vi-o-let and Blue.
Sun-shine Fair-ies crowd up-on it, Cling-ing ev-ery-where.

This system contains the third and fourth lines of the song. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

See them danc-ing in the wa-ter, Twink-ling in the glass,
Al-ways six of them to-geth-er, Al-ways hand in hand,

This system contains the fifth and sixth lines of the song. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Spark-ling on the frost-y win-dows, In the dew-y grass.
Sun-shine Fair-ies make a rain-bow, Shin-ing o'er the land.

This system contains the seventh and eighth lines of the song, ending with a double bar line. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

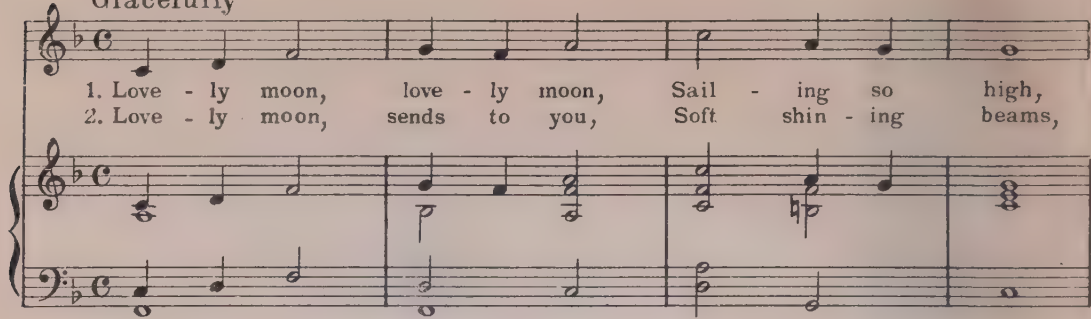
From Summer's "Thought Primer" Ginn & Company Publishers, by permission.

16 Moon¹⁶ Song

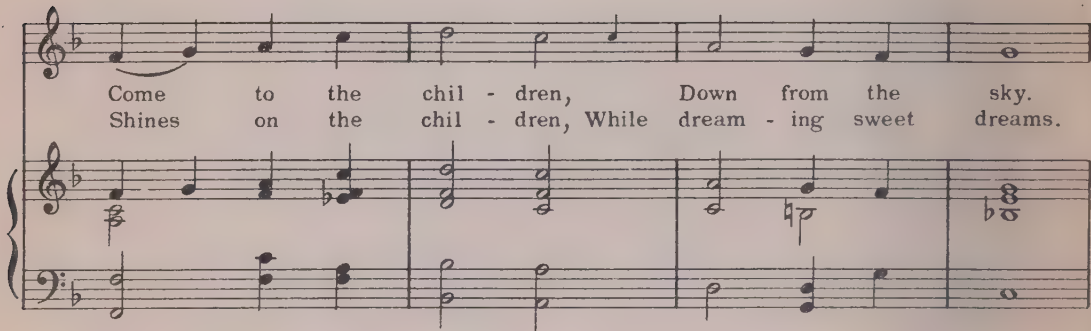
Adapted from KATE S. KELLOGG

In "Songs for Little Children."

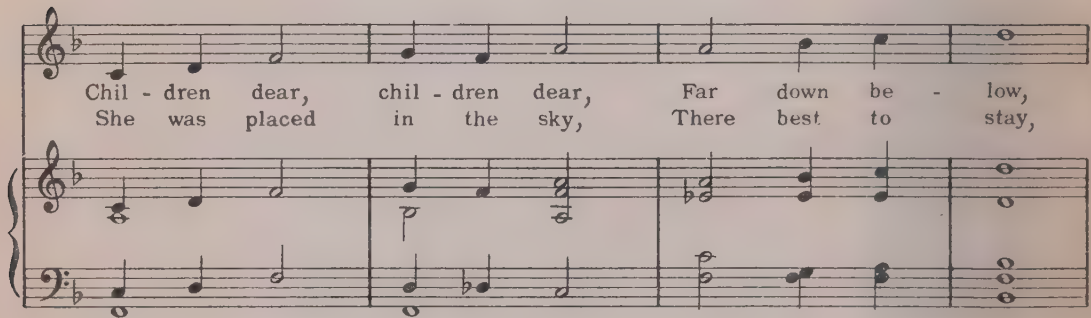
Gracefully



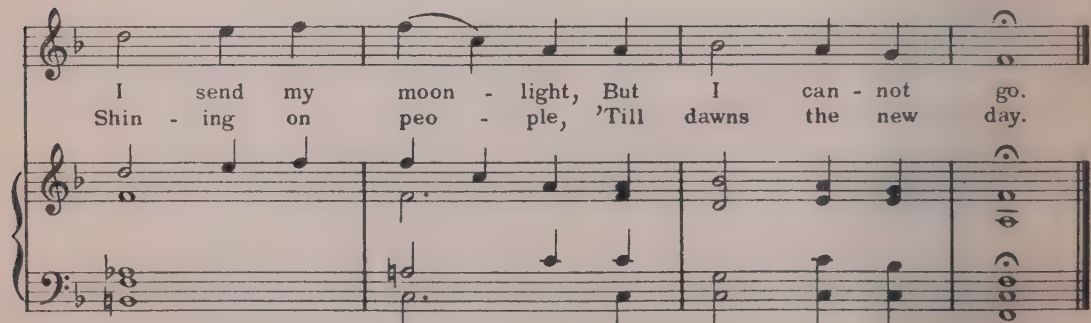
1. Love - ly moon, love - ly moon, Sail - ing so high,
2. Love - ly moon, sends to you, Soft shin - ing beams,



Come to the chil - dren, Down from the sky.
Shines on the chil - dren, While dream - ing sweet dreams.



Chil - dren dear, chil - dren dear, Far down be - low,
She was placed in the sky, There best to stay,



I send my moon - light, But I can - not go.
Shin - ing on peo - ple, 'Till dawns the new day.

From "Song Stories for the Kindergarten" by Mildred J. and Patty S. Hill, by permission.

The Queer Little House

Author of words unknown

Music by Mrs. CROSBY ADAMS

1. There's a queer lit - tle house That stands in - the sun, When the
2. In the day - time that queer Lit - tle house moves a - way; And the

good moth - er calls, The chil - dren all run; For un - der her roof it is
chil - dren run af - ter So hap - py and gay. But it comes back at night, and the

co - sy and warm, Tho' the cold wind may whist - le, and blus - ter, and storm.
chil - dren are fed And tucked up to sleep in their warm, co - zy bed.

3.
This queer little house
Has no windows nor doors;
The roof has no chimneys,
The rooms have no floors;
No fireplaces, chimneys,
Nor stoves can you see
Yet the children are cozy
And warm as can be.

4.
The story of this
Little house is quite true;
I have seen it myself,
And I'm sure you have, too;
You can see it today,
If you watch the old hen
As her downy wings cover
Her chickens again.

By courtesy from "The Elementary School Teacher"

Vol. V, No. 2, October 1904

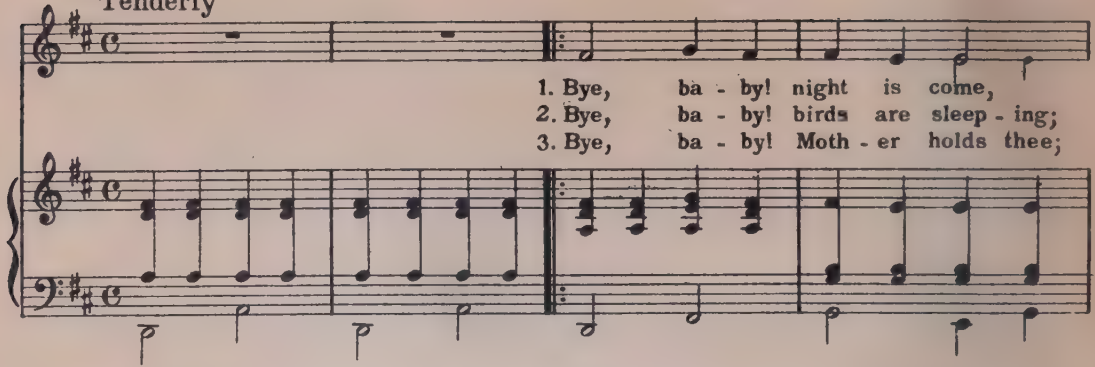
The University of Chicago Press

Bye Baby Bye

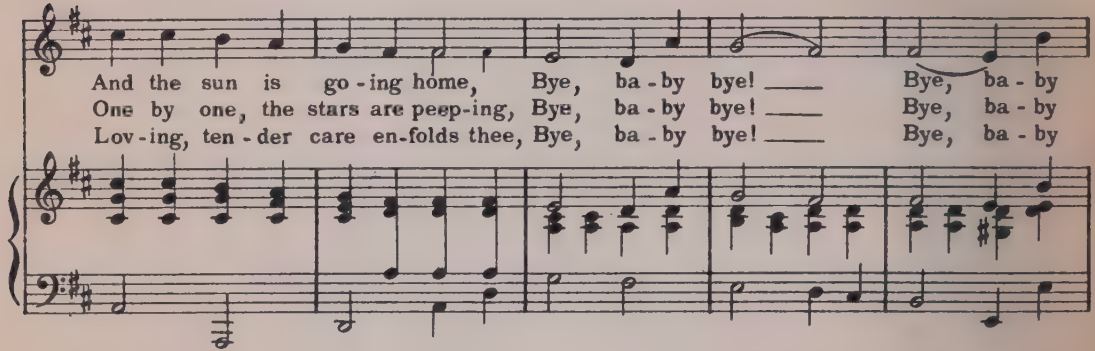
Author of Words unknown

MILDRED J. HILL

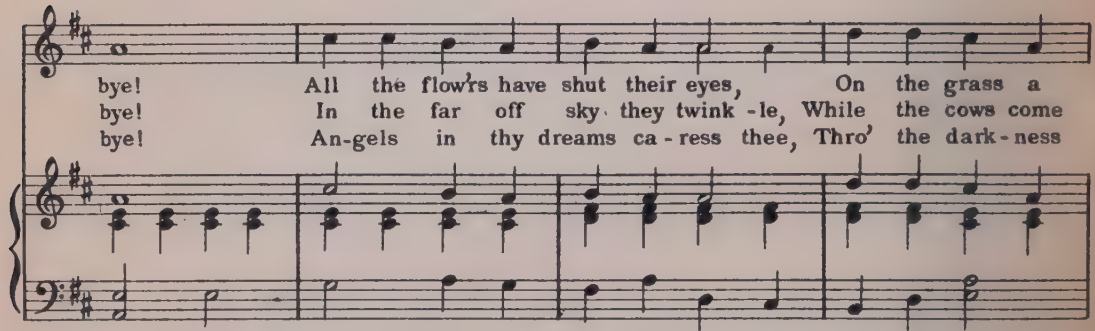
Tenderly



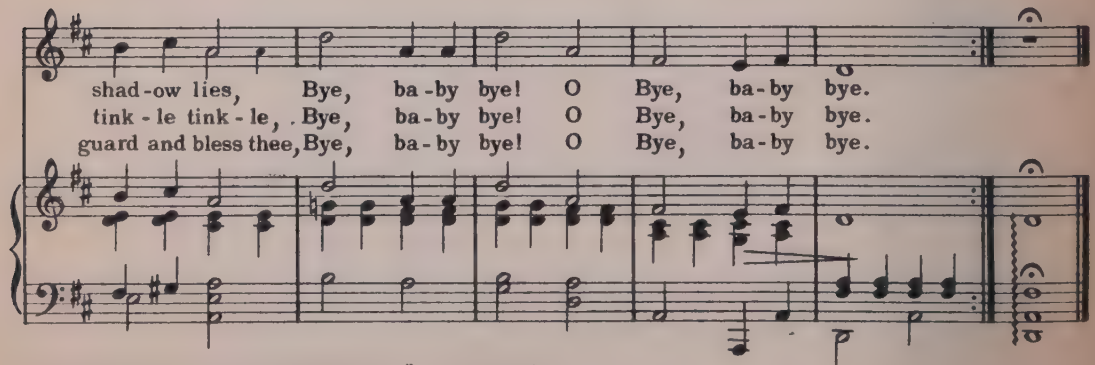
1. Bye, ba-by! night is come,
2. Bye, ba-by! birds are sleep-ing;
3. Bye, ba-by! Moth-er holds thee;



And the sun is go-ing home, Bye, ba-by bye! — Bye, ba-by
One by one, the stars are peep-ing, Bye, ba-by bye! — Bye, ba-by
Lov-ing, ten-der care en-folds thee, Bye, ba-by bye! — Bye, ba-by



bye! All the flow'rs have shut their eyes, On the grass a
bye! In the far off sky they twink-le, While the cows come
bye! An-gels in thy dreams ca-ress thee, Thro' the dark-ness



shad-ow lies, Bye, ba-by bye! O Bye, ba-by bye.
tink-le tink-le, Bye, ba-by bye! O Bye, ba-by bye.
guard and bless thee, Bye, ba-by bye! O Bye, ba-by bye.

From "Song Stories for the Kindergarten" by permission.

19
Like a Cradle, Rocking, Rocking

Words by SAXE HOLM

A LULLABY SONG

To be sung to the children

Mrs. CROSBY ADAMS

Tenderly. With loving tone quality

Like a cra-dle, rock-ing, rock-ing, Si-lent, peace-ful, to and fro
And as fee-ble, babes and help-less Toss and cry and can-not rest

mp

Like a moth-ers sweet looks drop-ping On the lit-tle face be-low
Are the ones the lov-ing moth-er Holds the clo-est, loves the best

m legato

Hangs the green earth swing-ing, turn-ing Jar-less noise-less, safe and slow;
So when we are worn and wea-ry By our sins cast down, de-pressed

f

Falls the light of God's love bend-ing Down and watch-ing us be-low.
Then it is the lov-ing Fa-ther Holds us clo-est, loves us best.

f

Teachers' Hymn

Author of words unknown.

Mrs. CROSBY ADAMS

1. Up to us sweet child - hood look - eth, Heart and mind and
 2. Give to us a cheer - ful spir - it. That our lit - tle

soul a - wake; Teach us of Thy ways O Fa - ther,
 flock may see That its blos - som - ing may praise Thee

Teach us for sweet child - hood's sake, It is good and
 Praise Thee where - so - e'er they go That in fol - l'wing

pleas - ant ser - vice, Pleas - ant to be taught of Thee.
 us the chil - dren, May not ev - er go a - stray.

A Prayer Sentence

ELIZABETH McE. SHIELDS

Mrs. CROSBY ADAMS

Reverently

Fa-ther, we will qui-et be; While we lis-ten now to Thee;

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Reverently'.

Pause between sections a few seconds for reverent listening

As we raise our heads we'll sing, "Thank you, God, for ev'-ry thing."

The musical score continues with the same key signature and time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Reverently'. A dynamic marking 'f' (forte) is present above the melody.

Opening Sentence

Words from the Bible

For a Church Service

Mrs. CROSBY ADAMS

Reverently

The Lord is in His ho - ly tem-ple, Let all the earth keep

si-lence, Keep si-lence be-fore Him A - men.

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Reverently'.



A Wordless Prayer

Mrs. CROSBY ADAMS

Reverently

From "The Very First Lessons at the Piano" by Mrs. Crosby Adams.
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Quiet Music

Mrs. CROSBY ADAMS

24
A Voluntary

Moderato

Mrs. CROSBY ADAMS

An Interlude

Mrs. CROSBY ADAMS

Andantino

In the Church

Reverently

Mrs. CROSBY ADAMS

Meditation²⁵

Adagio

REINECKE

Handwritten musical score for 'Meditation' by Reinecke. The score is in 3/4 time, key of B-flat major (two flats). It consists of four systems of music, each with a treble and bass staff. The first system includes fingerings (e.g., 2, 1, 4, 3, 1, 3), dynamics (p), and articulation (accents, slurs). The second system includes fingerings (e.g., 2, 1, 2, 1, 1, 4, 1) and dynamic markings (* Red.). The third system includes fingerings (e.g., 2, 4, 2, 5, 1) and dynamic markings (* Red.). The fourth system includes fingerings (e.g., 1, 5, 4, 1, 5) and dynamic markings (* Red., mf, p). The score concludes with a double bar line.

The Story Hour

Moderato

Mrs. CROSBY ADAMS

Handwritten musical score for 'The Story Hour' by Mrs. Crosby Adams. The score is in 3/4 time, key of B-flat major (two flats). It consists of two systems of music, each with a treble and bass staff. The first system includes a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melody and accompaniment. The score concludes with a double bar line.

26
Prelude

Mrs. CROSBY ADAMS

Quietly

First system of the Prelude. Treble and bass staves. Treble staff has a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff has a accompaniment with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics: *mf* (mezzo-forte) at the beginning, *cresc.* (crescendo) in the middle, and *dim.* (diminuendo) towards the end.

Second system of the Prelude. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. Dynamics: *cresc.* (crescendo) in the middle, *f* (forte) towards the end, and *rit.* (ritardando) at the very end.

Harp Song

Quietly

The melody must sing. The little notes are to be played softly as a background.

Mrs. CROSBY ADAMS

First system of Harp Song. Treble and bass staves. Treble staff has a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff has a accompaniment with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics: *Red.* (Reduction) at the beginning, *3* (triple) in the middle, and *Red.* (Reduction) towards the end.

Second system of Harp Song. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment.

Third system of Harp Song. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment.

Fourth system of Harp Song. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. Dynamics: *p* (piano) and *rit.* (ritardando) at the end.

The pedal with each group.

Sicilian Mariners

Moderato

Traditional

Musical score for "Sicilian Mariners" in E-flat major (three flats) and common time (C). The tempo is marked "Moderato". The score is in piano (p) dynamics. It consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring a mix of eighth and quarter notes, often beamed together. The left hand provides a steady accompaniment with quarter notes. The piece concludes with a double bar line.

A Thankful Song

(Without Words)

Mrs. CROSBY ADAMS

Not hurried

Musical score for "A Thankful Song" in E-flat major (three flats) and 4/4 time. The tempo is marked "Not hurried". The score is in piano (p) dynamics. It consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring a mix of quarter and eighth notes, often beamed together. The left hand provides a steady accompaniment with quarter notes. The piece concludes with a double bar line.

28
An Old Chorale

Traditional

Re-harmonized by Mrs. ADAMS

Use the pedal with each chord.

With dignity

Musical score for 'An Old Chorale' in 4/4 time. The score consists of two systems of grand staves (treble and bass clef). The first system has 8 measures, and the second system has 8 measures. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are indicated by a '5' in the bass clef of the first measure of the first system and a '4' in the first measure of the second system. The key signature has one flat (B-flat).

At Vespers

Adapted from
a Traditional
Russian Hymn

First Way - for two voices or parts

by Mrs. ADAMS

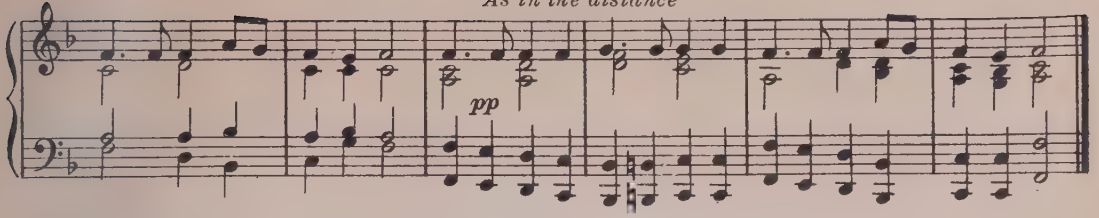
Tenderly

Musical score for 'At Vespers' in 4/4 time. The score consists of three systems of grand staves. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The key signature has one flat (B-flat). The tempo/mood is marked 'Tenderly'.

Second Way - in four voices

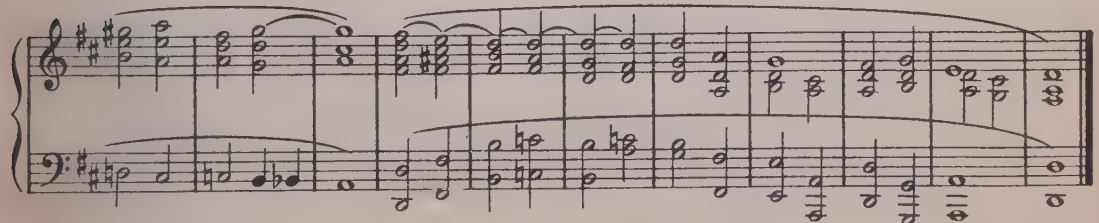
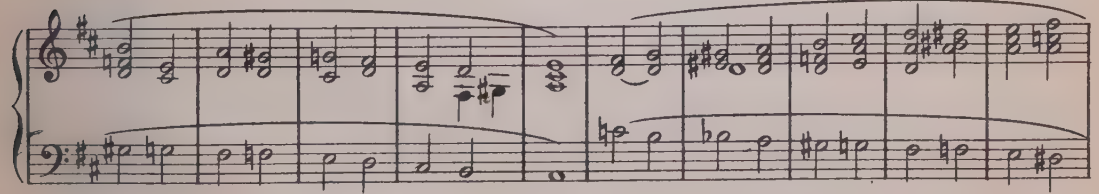
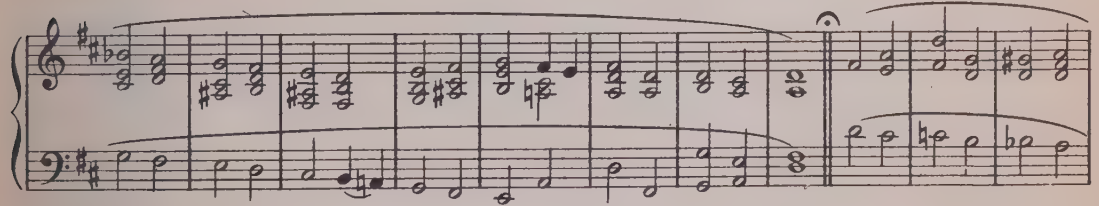
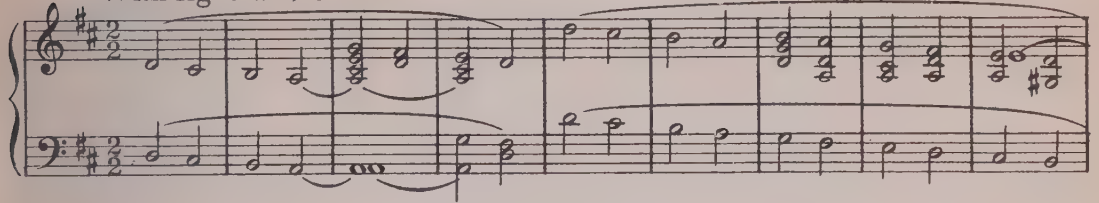
Repeat softly second time

Musical score for 'Second Way' in 4/4 time. The score consists of two systems of grand staves. The first system has 8 measures, and the second system has 8 measures. The key signature has one flat (B-flat). The tempo/mood is marked 'mp' (mezzo-piano) in the first measure of the first system. A repeat sign is present at the end of the first system.

As in the distance*With dignity-Churchly**With light and shade*

In a Cathedral

Composer unknown



Children's Anthem

The melody defined.

With singing tone-quality.

With much repose.

Reverently. Sustained.

Mrs. CROSBY ADAMS, Op. 8, No. 2.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings (1-5) to guide the performer. The piece is characterized by its simple, sustained melody and reverent tone.

Harmonies in D Major³¹

First Way

The pedal changed with each new harmony

Mrs. CROSBY ADAMS

Moderato

p *cresc.* *f* *p*

Second Way

The pedal changed with each new harmony

Not fast

pp *cresc.* *simili* *f* *pp*

From "Graded Studies, Book Two" by permission of The Clayton F. Summy Co., Chicago.

32
Little Fire-fly

With loose wrist. Deftly

Allegretto

BEHR

p

f

pp

un poco rit.

pp a tempo

mf un poco rit.

f

Rain Drops

With delicate tone

ELLA HARRISON

Musical score for 'Rain Drops' in 4/8 time. The melody is in the right hand, starting with a five-measure rest, then playing eighth notes. The lyrics are: 'Pit - ter, pat - ter go the rain-drops Fall - ing on the win - dow pane.' The accompaniment in the left hand consists of eighth notes in the first two measures, followed by a four-measure rest, and then eighth notes in the last two measures. Fingering numbers 3, 2, 4, 3, 2, 4 are indicated below the left hand notes.

Musical score for 'Rain Drops' in 4/8 time. The melody continues in the right hand with eighth notes and a half note. The lyrics are: 'Boys and girls must stay in - door, Un - til the sun comes out a - gain.' The accompaniment in the left hand consists of eighth notes and a half note.

The Robin

Daintily

ELLA HARRISON

Musical score for 'The Robin' in 4/8 time. The melody is in the right hand, starting with a four-measure rest, then playing eighth notes. The accompaniment in the left hand consists of eighth notes and a half note.

Musical score for 'The Robin' in 4/8 time. The melody continues in the right hand with eighth notes and a half note. The lyrics are: 'a little slower in time slower'. The accompaniment in the left hand consists of eighth notes and a half note.

The Wind

Blowing the leaves from the maples,
Spreading them at your feet,
Whisking the hats of the children
Up the dusty street;

Singing a song in the chimney,
Puffing the thistle-down high,
Rocking the nest of a Robin Red-breast.
Off I go to my home in the sky!

Allegretto

ALICE BENNET WING

The piano score for "The Wind" is written for a single piano. It begins with a treble and bass clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The tempo is marked "Allegretto". The score is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The piece concludes with a double bar line and a fermata. A small asterisk is placed at the end of the final system.

Fairy Trumpets

Allegro Moderato

FLORENCE P. REA

f

pp *f*

mf

f *pp*

mf *pp* *ppp*

The Meadow Lark's Morning Song

MARY FRANCES FROTHINGHAM

$\text{♩} = 104$

By permission

Silver Bells

Mrs. CROSBY ADAMS

Chimingly...

dim. rit p pp

The Bells

Pastorale Very legato

MYLES BIRKET FOSTER

mf cresc. dim. p D. C.

L' Angelus³⁸

Moderato

GOUNOD

p 1 1 2

mp

cresc *dim.* *p*

mf *rit.*

*This lovely composition written for his nieces Charlotte and Therese, is found also in duet form in the Book I Graded Duets compiled by Mrs. Adams.

A Familiar Hymn-tune

FLEMMING

Moderato

mf *p*

The Fairy Ring

Mrs. CROSBY ADAMS, Op. 8, No. 1.

Delicately and with tripping measure

The musical score is written for piano and right hand. It is in 6/8 time and the key signature has two flats (B-flat major). The tempo and style are indicated as "Delicately and with tripping measure". The score consists of five systems of music. The first system begins with a piano (*p*) dynamic. The right hand features intricate fingerings (4, 3, 2, 4, 3, 5, 4) and slurs. The piano accompaniment consists of chords and single notes. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system continues the melodic and harmonic development. The fourth system features more complex fingerings (5, 3, 2, 1, 3, 2) in the right hand. The fifth system concludes the piece with a final cadence.

At Play

MOKREJS

Playfully

The musical score is written for piano and left hand (L.H.). It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked 'Playfully'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Treble staff begins with a triplet of eighth notes (2, 3, 2). Bass staff is marked 'L. H.'.

System 2: Treble staff continues with triplets and slurs. Bass staff provides harmonic support.

System 3: Treble staff features a triplet of eighth notes. Bass staff includes a dynamic marking *f* (forte).

System 4: Treble staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. Both endings conclude with a triplet of eighth notes.

System 5: Treble staff begins with a triplet of eighth notes. Bass staff includes a dynamic marking *mp* (mezzo-piano).

Circling the Christmas Tree

With joy

Mrs. CROSBY ADAMS

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#) and the time signature is 6/8. The first system is marked *mf* and the second system is marked *f*. The final system includes a *ritard* marking and fingerings (2, 1, 5, 1) for the right hand. The score features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios.

Processional

Mrs. CROSBY ADAMS

With marked rhythm

f

ff

p

acc

Festival March

FREDERICK A. WILLIAMS, Op. 84
(abridged)

Tempo di Marcia

mf

cresc. *f*

cresc.

f *cresc.*

By permission

Transcribed for Piano by
Mrs. CROSBY ADAMS

March in A Major

JOHN A. WEST

Allegro ma non troppe

cresc.

With full sonorous tone melody pronounced



First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a '4' and a '5' above the first two measures. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo/mood is marked *sempre marcato*. The first time is marked *mf* and the second time is marked *f*.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a '1' and a '2' above the first two measures. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature.



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a '1' and a '2' above the first two measures. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo/mood is marked *mf*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a '1' and a '2' above the first two measures. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a '1' and a '2' above the first two measures. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo/mood is marked *f marc.*



Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a '1' and a '2' above the first two measures. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature.

Song of the Sea

"Sea shell murmuring in my ear,
Songs of the wide wide sea,
Lean to its lip and you shall hear
The story it tells to me."

Quietly

Mrs. CROSBY ADAMS



From "The Very First Lessons at the Piano" by Mrs. Crosby Adams. By permission.

Lullaby

Sleep, baby, sleep,
Thy father watches his sheep,
Thy mother is shaking the dreamland tree,
And down falls a little dream on thee;
Sleep, baby, sleep.

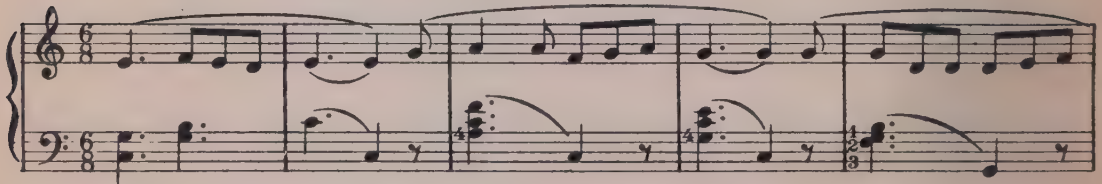
Mrs. CROSBY ADAMS
from Op. 9

Tenderly



Lullaby

(Another Setting)



The left hand part very softly



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